



# THE AMERICAN-SCANDINAVIAN FOUNDATION

127 EAST 73rd STREET . NEW YORK, N. Y. 10021 . TRAFALGAR 9-9779

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Sweden

January 10, 1967

Miss Steinunn Bjarnadottir  
500 Riverside Drive  
New York, N.Y. 10027

10 30

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Norway  
H. R. H. Prince Bertil of Sweden

Dear Miss Bjarnadottir:

On behalf of the Board of Trustees of the American-Scandinavian Foundation, I should like to congratulate you upon receipt of a grant from the Thor Thors Fund (Rockefeller Brothers contribution) in the amount of \$500.00 administered by ASF. A certificate attesting to your status as ASF Fellow will soon be sent to you.

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Dr. Harold C. Urey  
Arthur K. Watson  
Prof. John H. Wuorinen  
  
Erik J. Friis, Literary Secretary  
Herbert G. Otten, Ass't Treasurer

This Fellowship has been awarded to enable you to continue studies in music (violin) during the 1966-67 academic year. We understand you will study privately with Theodore Pashkus.

Your grant is payable in two installments, on receipt of your acceptance, and in the spring. You are asked to submit a report on your program on its completion.

We shall be happy to assist in making your stay in the United States as pleasant and profitable as possible, and look forward to having you as a Thor Thors Fellow. Please advise us directly of your ability to meet any expenses related to your program not covered by this grant. You will be expected to advise ASF of any changes in your program, and to keep us informed of your address at all times. If you receive any other grant while you are an ASF Fellow, kindly inform us of the details of the award.

It would be helpful to receive information on your present visa status.

With all good wishes for your success, I am,

Sincerely yours,

Delores Di Paola  
Director of Exchange  
DD:aa  
cc: Icelandic-American Society

AGREEMENTS AND TERMS OF GRANT  
BETWEEN  
THE UNITED STATES OF AMERICA  
AND

Ms. Steina Vasulka

THIS AGREEMENT, entered into the 10th day of Jan., 19 75,  
between the United States of America (hereinafter referred to  
as the "Government") acting through the United States Information  
Service, Oslo, Norway (hereinafter referred to as the "USIS") and  
Ms. Steina Vasulka

whose principal office is at New York, U.S.A

(hereinafter referred to as the "Grantee").

WITNESSETH:

The USIS is authorized to make this Grant and Agreement by the United States Information and Educational Exchange Act of 1948 (Public Law 402, 80th Congress) and Reorganization Plan No. 8 of August 1, 1950

The Grantee warrants that it has full authority to enter into this Agreement. NOW, THEREFORE, IT IS MUTUALLY AGREED AS FOLLOWS:

ARTICLE I

The Grant

A. USIS hereby makes a grant of \$578.00  
to the Grantee payable in accordance with the terms of this grant agreement and upon the receipt by USIS of the Grantee's voucher on U.S. Government forms to be provided or the Grantee's regular invoice forms. Invoices are to be addressed to: United States Information Service, Oslo, Norway.

B. The Grantee hereby accepts the subject Grant in accordance with the conditions and provisions herein set forth.

C. This Grant of funds shall be used prudently and only for expenses incurred by the Grantee in carrying out the program set forth in ARTICLE II below. Any questions concerning the propriety of any particular expenditure of Grant funds may be referred to Mr. Robert C. Voth hereby designated as the Authorized Representative of the Contracting Officer (hereinafter abbreviated "AR/CO").

## ARTICLE II

### Purpose and Conditions of the Grant.

For lectures on video tape art, technique, and production, for showing her own taped program, for support of the Video Art Exhibit at Kunstnerforbundet in Oslo.

## ARTICLE III

### Reports

The Grantee shall, within thirty days from the termination or from the completion of the project or term of the Agreement, whichever is earlier, submit an accounting of all expenditures made from these Grant funds, and a brief narrative report of accomplishments attributable to these expenditures, to the Contracting Officer. A copy of the accounting and report shall be furnished to AR/CO who may also request special reports as required by USIS from time to time.

## ARTICLE IV

### Special Provisions

A. The Grantee shall hold and save the USIS, the Government, its officers, employees, and agents harmless from all liability of any kind or nature, including any costs and expenses, for or on account of any or all claims, suits, or damages of any character whatsoever, arising out of performance of this agreement.

## ARTICLE V

### Termination

Either the Government or the Grantee may terminate this Agreement by giving thirty days notice in writing to the other, in which event the Grantee shall refund to the Government any funds from the Grant which have not yet been expended.

IN WITNESS THEREOF, the parties hereto have executed this Agreement as of the day and year first above written.

THE UNITED STATES OF AMERICA

Leslie M. Alexander

Leslie M. Alexander  
Contracting & Procurement Officer

Grantee

Steina Vasulka

THE UNITED STATES INFORMATION SERVICE

BY

Robert C. Voth

Robert C. Voth

TITLE

Counselor of Embassy  
for Public Affairs

FUNDS AVAILABLE

\$578.- 67 - 50100 - 505435 - 32NO - D1200 - 41703

E.M. Brinck

E.M. Brinck  
B&F Supv.

The  
Louis  
Comfort  
Tiffany  
Foundation

July 25, 1991

Dear Woody and Steina Vasulka,

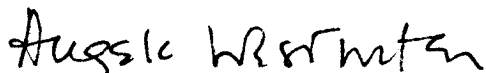
You have been nominated as a candidate in the 1991 Biennial Competition of the Louis Comfort Tiffany Foundation. Between 20-30 awards of \$20,000 each will be given to artists working in Painting, Sculpture, Printmaking, Photography and the Craft Media. They will be selected from a field of approximately 400 nominees proposed by the Trustees of the Foundation, recipients of previous awards, and professionals nationwide.

In order to be considered by our Jury for these grants, you must submit six 2" by 2" slides of recent work labeled with name, title, date, dimensions, medium and orientation (that is, front and top must be clearly marked on each slide) in a plastic slide holder as well as a brief resume listing education, exhibitions and a selected bibliography. This information must be received at the above address no later than September 15, 1991. If you want to have these materials returned, you must attach proper postage to a return envelope. You may also wish to include a stamped self-addressed postcard to acknowledge receipt of your application. The Foundation cannot be responsible for materials sent and therefore suggests you maintain copies of the slides you send.

The Jury, composed of Trustees of the Foundation and outside professionals, will meet in the Fall to make its selections. Near the end of the year, the entire Board of Trustees will formally act on these recommendations. Those individuals awarded grants will be notified as soon as possible.

The Louis Comfort Tiffany Foundation has been promoting a high level of achievement in painting, sculpture, and the crafts since 1918. This year we will again publish a high quality catalogue to document the work of award winners and publicize the distinguished tradition of our competition.

Sincerely,



Angela Westwater  
President

MARY A. H. RUMSEY FOUNDATION  
C/O HARRIMAN FOUNDATION GROUP  
63 WALL STREET, SUITE 1301  
NEW YORK, NEW YORK 10005

October 27, 1997

Woody and Steina Vasulkas  
The Vasulkas, Inc.  
Rt. 6, Box 100  
Santa Fe, NM 87501

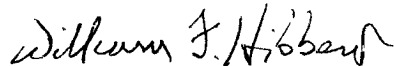
Dear Woody and Steina Vasulkas:

We are pleased to advise you that the Directors of our Foundation, acting upon the recommendation of Ms. Celia D. Rumsey, have approved a grant of \$2,500 to The Vasulkas, Inc.

Our check is enclosed.

We request this grant remain anonymous except to those in your organization who need to know about it and that it not be publicized.

Sincerely,



William F. Hibberd  
Secretary

WFH:ljf

Enclosure

cc: Ms. Celia D. Rumsey

# APPLICATION

PLEASE TYPE

1. NAME VASULKA WOODY  
Last First  
ADDRESS RT6, BOX 100  
CITY SANTA FE STATE N.M. ZIP 87501  
PHONE: (505) 473 0614 Home ( ) Business  
SOCIAL SECURITY NO. 091-42-3611

2. PROPOSED PROJECT

Title: THE ART OF MEMORY (WORK TITLES)

Amount Requested: \$ 5,000

Total Budget: \$ 60,200

Approximate Length: 45 MIN Minutes

Genre: ☐ Documentary ☐ Animation  
☒ Experimental ☒ Narrative  
☐ Other (state):

Media  
Film: ☐ Super 8mm ☐ 16mm  
☐ B/W ☒ Color  
☐ Silent ☐ Sound

Video: ☒ 3/4 inch ☐ VHS ☐ Betamax

Proposed project to be shot in: ☐ Film  
☒ Video

Role of Applicant: CREATOR

3. SAMPLE WORK (if different from Proposed Project)

Title: THE COMMISSION  
Approximate Length: 45 MIN Minutes

☒ Narrative ☐ Documentary

☐ Animation

☒ Experimental

☐ Other (state):

Media

Film: ☐ Super 8mm ☐ 16mm

☐ B/W ☐ Color

☐ Silent ☐ Sound

Video: ☒ 3/4 inch ☐ VHS ☐ Betamax

Role of Applicant: CREATOR

PLAY ANY SECTION

Remember to indicate significant 10 minute section (see instructions).

4. Summary of Proposed Project (Do not exceed space provided).

In continuation of exploring electronic narrativity, I want to turn to a formal experimentation with time/history, in a context of early 20th century thought. As it happens, there are some new electronic tools available now (Ampex Digital Optics, for example), tools, which allow treatment of television frames as syntactic hierarchical units (some frames may lay in front of others or may be exchanged in their priorities), this suggesting narrative time treatments we know in linguistics (is, was, will be). The "Art of Memory" refers to the line of thought from Cicero through Giordano Bruno, Camillo and others to our times, where memory/history play a substantial role in altering the political history through pictorial manipulation (numerous examples in Russian documentary photography) and the ability of the new tools to synthesize other political realities by electronic means.

# APPLICATION

PLEASE TYPE

<div>1. NAME <u>VASULKA</u> <span style="float: right;"><u>STEVEN</u></span></div> <div>ADDRESS <u>RT6, BOX 100</u></div> <div>CITY <u>SANTA FE</u> STATE <u>N.M.</u> ZIP <u>87501</u></div> <div>PHONE: <u>(505) 473-0614</u> Home ( ) Business</div> <div>SOCIAL SECURITY NO. <u>097-42-3891</u></div>	
<div>2. PROPOSED PROJECT</div> <div>Title: <u>UNTITLED</u></div> <div>Amount Requested: <u>5,000</u></div> <div>Total Budget: <u>8,834</u></div> <div>Approximate Length: <u>20 TO 30</u> Minutes</div> <div>Genre: <input type="checkbox"/> Documentary <input type="checkbox"/> Animation <input type="checkbox"/> Experimental <input type="checkbox"/> Narrative <input checked="" type="checkbox"/> Other (state): <u>INSTALLATION</u></div> <div>Media Film: <input type="checkbox"/> Super 8mm <input type="checkbox"/> 16mm <input type="checkbox"/> B/W <input checked="" type="checkbox"/> Color <input type="checkbox"/> Silent <input checked="" type="checkbox"/> Sound</div> <div>Video: <input checked="" type="checkbox"/> 3/4 inch <input type="checkbox"/> VHS <input type="checkbox"/> Betamax</div> <div>Proposed project to be shot in: <input type="checkbox"/> Film <input checked="" type="checkbox"/> Video</div> <div>Role of Applicant: <u>ALL</u></div>	<div>3. SAMPLE WORK (if different from Proposed Project)</div> <div>Title: <u>CLIPS FROM PROPOSED WORK +</u></div> <div>Approximate Length: _____ Minutes</div> <div><input type="checkbox"/> Narrative <input type="checkbox"/> Documentary <input type="checkbox"/> Animation <input checked="" type="checkbox"/> Experimental <input checked="" type="checkbox"/> Other (state): <u>INSTALLATION</u></div> <div>Media Film: <input type="checkbox"/> Super 8mm <input type="checkbox"/> 16mm <input type="checkbox"/> B/W <input checked="" type="checkbox"/> Color <input type="checkbox"/> Silent <input checked="" type="checkbox"/> Sound</div> <div>Video: <input checked="" type="checkbox"/> 3/4 inch <input type="checkbox"/> VHS <input type="checkbox"/> Betamax</div> <div>Role of Applicant: <u>ALL</u></div> <div style="margin-top: 20px;">Remember to indicate significant 10 minute section (see instructions).</div>
<div>4. Summary of Proposed Project (Do not exceed space provided).</div> <div style="margin-top: 20px;">I am seeking Post-production assistance for a 2 or 3 Channel installation of 20 to 30 min. duration, from raw material shot in Iceland this June (see videotape). I would like to be more specific, but this material is very new for meeting your deadline.</div> <div style="margin-top: 20px;">In the past 15 years I have consistently created installations with Woody Vasulka and by myself (see supporting material), and consider myself "Installation Artist" just as much as "Tape Artist".</div>	

March 17, 1983

Steina and Woody Vasulka  
1600 Old Pecos Trail  
Santa Fe, New Mexico 87501

Dear Steina and Woody:

I am enclosing two copies of a grant agreement which is intended to cover some of your expenses associated with the installation of your work, "The West," at the UNM Art Museum as part of our exhibition, VIDEO AS ATTITUDE.

We have selected the grant format, rather than a contract, so we may forward the funds to you upon receipt of a signed grant agreement, rather than only after your services have been performed.

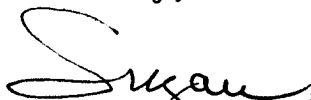
I am also enclosing a copy of a loan agreement. If you have materials, props, or equipment which you will include as part of the installation, will you please list them, with their insurance value, on the loan form and return it to me? This will provide wall-to-wall coverage for the items.

I am very pleased that you are once again a part of this exciting exhibition, which, of course, would not have happened at all without your help, Steina.

I enjoyed the premiere performance of Woody's opera, "The Commission." I believe everyone enjoyed the evening.

If you have any questions about any of this please call me at the museum, 827-4454.

Sincerely,



Suzan Campbell  
Curator of Contemporary Art  
Video Exhibition Project Coordinator

Enclosures

# MUSEUM OF FINE ARTS

MUSEUM OF NEW MEXICO • BOX 2087 • SANTA FE NM 87503 • 505 827 5245

**Organization Grant Application  
National Endowment for the Arts**
**Visual Arts Program**

Applications must be submitted in triplicate and mailed to:  
Grants Office, (Category name), Mail Stop 500, National  
Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

**I. Applicant organization  
(name and address with zip)**

SANTA FE COUNCIL FOR THE ARTS  
1050 old pecos trail  
santa fe, nm 87501

**II. Visual Arts Program Category under which support is requested**

Artists' Spaces

**III. Period of support requested**

Starting	5	1	81	Ending	4	30	82
	month	day	year		month	day	year

**IV. Summary of project description**

**PROJECT** A series of activities by experimental artists who visit and reside in New Mexico. The areas in which these artists work being performance, installations, video and film, sound/movement events, sited works, street art, and related non-traditional, sometimes ephemeral works of art.

**FORMAT** Artists would be paid for their artwork. In some cases, the honorarium would provide the opportunity to complete a preconceived, but as yet uncommissioned piece. Administrators would assist artists with the presentation of their desired artwork through scheduling, space renting, site locating, publicity for programs, and specific requirements per artists' work.

**PROJECT CO-DIRECTORS** MaLin Wilson, jacqueline melega (resumes attached)

**SPONSORS** The Santa Fe Council for the Arts (applicant organization) see attachment II. The Performing Space - a multi-purpose alternative center for the visual and performing arts where most of programs for this project would be scheduled. see attachment III.

**ARTISTS** Bob and Bob, Eve Sonneman, Juan Downey, Guy de Cointet, Jeff Way, William Wegman, - Kei takei Moving Earth Chamber Ensemble, David Amram, these and many other artists come to New Mexico with no opportunity to present their work. Regional artists include: Steina and Woody Vasulka, Rubber Lady, Jackie M., Victoria Frnaklin, Victoria Cross, Gioia Brandi, Larry Goodell, Marcia Mikulak, Tom Guralnick.

**AUDIENCE** Santa Fe, Taos, Albuquerque, visitors and residents, NM artists (numbered 5,000).

**V. Estimated number of persons expected to benefit from this project** 10,000 or more.

**VI. Summary of estimated costs (recapitulation of budget items in Section IX)**
**A. Direct costs**

	<b>Total costs of project (rounded to nearest ten dollars)</b>
Salaries and wages	\$ 6,000.00
Fringe benefits	600.00
Supplies and materials	1,450.00
Travel	
Permanent Equipment	13,500.00
Other	
<b>Total direct costs</b>	<b>\$ 21,550.00</b>

**B. Indirect costs**

<b>Total project costs</b>	<b>\$ 21,550.00</b>
----------------------------	---------------------

**VII. Total amount requested from the National Endowment for the Arts** \$ 7,225/7,000

**VIII. Organization total fiscal activity**
**A. Expenses**

<b>Actual most recent fiscal period</b>	<b>Estimated for next fiscal period</b>
1. \$ 142,400.00	2. \$ 89,400.00

**B. Revenues, grants & contributions**

1. \$ 142,400.00	2. \$ 89,400.00
------------------	-----------------

Do not write in this space

Evaluation of prior year(s) projects

1 2 3 4

Pys \$ \_\_\_\_\_ Cps \$ \_\_\_\_\_

Audit report

1 2

**IX. Budget breakdown of summary of estimated costs (continued)**

**4. Permanent equipment (list separately each item of equipment costing over \$300)**

	Amount \$
<b>Total special</b>	<b>\$</b>

**5. Other**

(list each item separately)

	Amount \$
Direct payment to artists (10 artists \$400., 12 artists \$250)	7,000.00
Publicity in regional art periodicals + general, eg: newspapers	700.00
Design of publicity by artists	1,000.00
Printing of publicity, programs, or specific required info.	1,200.00
Postage	300.00
Equipment rental for performance and documentation	800.00
Telephone	300.00
Performing Space rental	2,000.00
Technical Consultant	200.00
<b>Total other</b>	<b>\$13,500.00</b>

**B. Indirect costs**

Rate established by attached rate negotiation agreement with the National Endowment for the Arts or another federal agency

Rate \_\_\_\_\_ %

Base \$ \_\_\_\_\_

Amount

\$ \_\_\_\_\_

**X. Contributions, grants, and revenues (for this project)**

**A. Contributions**

**1. Cash (do not include direct donations to the Arts Endowment)**

	Amount \$
Private, earmarked	1,725.00

**2. In-kind contributions (list each major item)**

administrative salaries (-\$1800.) technical consultant (-\$200.)	2,000.00
space rental	1,000.00
<b>Total contributions</b>	<b>\$3,000.00</b>

**B. Grants (do not list anticipated grant from the Arts Endowment)**

	Amount \$
foundation support	1,500.00
<b>Total grants</b>	<b>\$1,500.00</b>

**C. Revenues**

	Amount \$
donations at performances	1,000.00

**Total revenues** \$1,000.00  
**Total contributions, grants, and revenues for this project** \$7,225.00

June 8, 1982

Steina Vasulka  
1600 Old Pecos Tr.  
Sante Fe, NM 87501

Dear Steina,

Enclosed you will find a check in the amount of \$10,000 representing the first of three payments from the Research Foundation for production of "Earthworks." As per the contractual agreement, you will receive \$8,000 upon completion of the shoot (Summer of 1982) and \$5,240 upon completion of a 3/4" rough cut.

I'm also happy to tell you that the project has indeed received funding in the amount of \$20,000 from the National Endowment on the Arts to cover the completion costs of "Earthworks." You and I must develop a schedule of payments for that sum of money as well.

Best regards,

Sincerely,

Patricia Kerr Ross  
Director, University-wide  
Programs in the ARTs

PKR:ln  
Enclosure

# Inter-Arts Program

## Organization Grant Application Form NEA-3 (Rev.)

Applications must be submitted in triplicate and mailed to: Grants Office/INTARTS,  
National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

I. Applicant Organization (name,  
address, zip)

II. Category under which support is requested:

- ☐ Presenting Organizations  
☐ Grants to Presenting Organizations  
☐ Services to Presenting Organizations  
☐ Artist Colonies  
☐ Interdisciplinary Arts Projects  
☐ Services to the Field

III. Period of support requested:

Starting

month day year

Ending

month day year

IV. Summary of project description (Complete in space provided. DO NOT continue on additional pages.)

IN 1975, RISING SUN OPENED "THE ARMORY FOR THE ARTS" IN RESPONSE TO A NEED FOR A FLEXIBLE SPACE TO SERVE THE VIGOROUS ARTS COMMUNITY OF NORTHERN NEW MEXICO. OVER THE YEARS THROUGH CONTINUAL RENOVATION THIS SPACE WAS UPGRADED AND NOW SERVES AS A PROFESSIONAL THEATER SPACE. BY 1979 "THE PERFORMING SPACE," A LOFT, EMERGED TO HOUSE THE EXPERIMENTAL ARTS. SINCE ITS 1980 DEVASTATION BY FIRE THERE HAS BEEN AN ACUTE VOID, UNTIL NOW THAT A "WAREHOUSE" ADJACENT TO "THE ARMORY FOR THE ARTS," WILL BECOME AVAILABLE (MARCH 1982).

PROJECT: TO INAUGURATE THE OPENING OF THE "WAREHOUSE," A NEW SPACE, OFFERING AN OPEN FORUM FOR THE EXTRAORDINARY CONCENTRATION OF EXPERIMENTAL ARTISTS WHO HAVE DISCOVERED THE UNIQUE AND VITAL COMMUNITY OF SANTA FE, HISTORICALLY, A FRONTIER FOR THE AVANT-GARDE MOVEMENTS OF THE 20TH CENTURY. THE TWO MONTH SERIES WILL HIGHLIGHT THE FULL SPECTRUM OF ARTISTS WORKING IN THE REGION - TAOS/SANTA FE/MADRID/ALBUQUERQUE - FROM THE INTERNATIONALLY RECOGNIZED TO THE EMERGING RESIDENT AND VISITOR.

FORMAT: THE PROGRAM COORDINATORS ARE WORKING ARTISTS WHO WILL SCHEDULE ACTIVITIES IN THEIR RESPECTIVE FIELDS, UNDER THE CO-DIRECTION OF STEINA VASULKA AND MALIN WILSON (SEE ATTACHED LIST OF NAMES).

V. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

Total costs of project  
(rounded to nearest ten dollars)

### A. Direct Costs

Salaries and wages

15,500

\$

Fringe benefits

Supplies and materials

Travel

Permanent equipment

Fees and other

B U D G E T

Total direct costs

\$

### B. Indirect costs

SALARIES

10,044

Total project costs

\$

SUPPLIES/MATERIALS

1,150

OTHER EXPENSES

1,670

VII. Total amount requested from the National Endowment for the Arts

\$

NOTE: Total amount added to the total contributions, grants, and revenues from page 3 (\$ ) must equal the total project costs in VI. above.

VIII. Organization total fiscal activity

1980-81

1981-82 est.

### A. Expenses

1. \$

2. \$

### B. Revenues, grants, & contributions

1. \$

2. \$

ARTIST DIRECTORS

5,976

TECHNICIAN

2,988

ADMINISTRATOR

Do not write in this space

SUBTOTAL

10,044

SUPPLIES/MATERIALS

-----

THE VASULKA CORPORATION  
1600 OLD PECOS TRAIL  
SANTA FE, N.M. 87501

ARTISTS' VISUAL NOTATION TO FILM  
-----

STATUS OF THE PROJECT, SPRING 1981:

CONTRIBUTIONS  
-----

IN KIND CONTRIBUTIONS  
-----

COLOR FIELD GENERATOR (DESIGNED AND ENGINEERED BY WOODY VASULKA)	2,000
16 MM. INSTRUMENTATION CAMERA (DONATED BY TONY CONRAD)	1,000
FIRST SET OF TESTS (FILM TRANSPARENCIES AND DEVELOPMENT (THE VASULKAS)	500
COMPUTER TIME AT THE VASULKAS' IMAGING FACILITY, BUFFALO N.Y. 1979)	1,200
NUMERICAL INTERPRETATION OF COLOR THEORY IN APPLICATION OF THE COLOR FIELD GENERATOR (TONY CONRAD)	600
WORK ON AN EXTENDED RANGE OF CONRAD'S NUMERICAL INTERPRETATION (DAVID HELD)	400
PRODUCTION OF VIDEO TAPE ON SCORES OF PAUL SHARITS (STEINA)	300
	-----
SUBTOTAL	6,000

GRANTS  
-----

BUFFALO FOUNDATION	3,000
	-----
TOTAL	9,000

THE VASULKA CORPORATION  
1600 OLD PECOS TRAIL  
SANTA FE, N.M. 87501

ARTISTS' VISUAL NOTATION TO FILM  
-----

SALARIES/FEES	2,200
SUPPLIES/MATERIALS (FILM)	3,060
TRAVEL/PER DIEM	800
OTHER EXPENSES	2,810
	-----
TOTAL	8,870

SALARIES/FEES	
-----	
WRITING SOFTWARE AND DOCUMENTATION,	
PRODUCING A FILM (DAVID HELD)	2,000
ENGINEERING FEE	150
ACCOUNTING	50
	-----
SUBTOTAL	2,200

SUPPLIES/MATERIALS (FILM)	
-----	
FILM STOCK/PROCESSING	2,340
MISC. FILM SUPPLIES	45

SUPPLIES/MATERIALS (COMPUTER)	
-----	
FLOPPY DISCS	120
PRINTING PAPER	20
MISC. SUPPLIES	35
ELECTRONIC COMPONENTS	500
	-----
SUBTOTAL	3,060

TRAVEL/PER DIEM	
-----	
BUFFALO, N.Y./SANTA FE, N.M.	800
	-----
SUBTOTAL	800

OTHER EXPENSES	
-----	
PRODUCTION OF OPERATING MANUAL	760
RENT	1,800
TELEPHONE	200
POSTAGE/XEROXING	50
	-----
SUBTOTAL	2,810

ARTISTS' VISUAL NOTATIONS TO FILM  
(BY MEANS OF A COMPUTER)  
-----

INSPIRED BY SCORE-LIKE APPROACH TO VISUAL COMPOSITION OF COLOR FRAMES ON FILM DEVELOPED OVER THE YEARS BY PAUL SHARITS, THE POSSIBILITY OF CREATING TECHNIQUES OF DIRECT TRANSLATION OF DIGITAL CODE TO FILM, WAS DISCUSSED IN 1979 BETWEEN WOODY AND STEINA VASULKA, PAUL SHARITS AND TONY CONRAD.

DURING THAT YEAR WOODY VASULKA BUILT THE MACHINERY TO PRODUCE THIS IMAGING SYSTEM. TONY CONRAD WROTE A PAPER OUTLINING THE PARAMETERS INVOLVED IN CONTROLLING SUCH A DEVICE, AND PAUL SHARITS DEVELOPED SCORES TO BE REALIZED ON THE SYSTEM (PROCESS AND INSTRUMENTATION IS DOCUMENTED ON VIDEO TAPE SUBMITTED).

IN PURSUIT OF THE REALIZATION OF SHARITS' WORK ON A LARGER SCALE, WE ARE SEEKING FUNDS TO COORDINATE AND UNIFY THE NECESSARY COMPONENTS OF THE PROJECT: THE LANGUAGE TO ORGANIZE THE COLOR CODE AND SYSTEM OPERATION, CALIBRATION AND OTHER TEST PROCEDURES, AND TO PRODUCE A FILM FROM A SELECTED SCORE TO VERIFY THE SUCCESS OF THE PROJECT. (THE FILM WOULD AS A SOURCE OF INFORMATION AND WOULD HELP TO DISSEMINATE THE METHOD USED HERE TO THE FIELD.

OUR INTERESTS IN THIS PROJECT IS TO INVOLVE OURSELVES IN THE PROCESS OF DEVELOPING YET ANOTHER CREATIVE TOOL. OUR GOAL IS TO FACILITATE THE POSSIBILITY OF EXTENDING THE PROPERTY OF CINEMATIC ARTICULATION TO THE AREA OF A COMPUTER LANGUAGE.

OUR CHOICE FOR IMPLEMENTING THIS PROJECT IS DAVID HELD (SEE VITA). HE IS FAMILIAR WITH ALL ASPECTS OF SHARITS' WORK, AND IS INVOLVED IN ELECTRONIC SOUND AND IMAGE MAKING. WITH HIS OWN COMPUTER, HE HAS DEVELOPED AN OPERATING SYSTEM FOR A PERFORMANCE/INSTALLATION SOUND DISTRIBUTION DEVICE. HE IS AN ARTIST PRObing AREAS DIRECTLY RELATED TO OUR CONCERNS AND THE CONCERNS OF THIS PROJECT, AND IS THE PERSON MOST CAPABLE OF REALIZING IT.

ALTHOUGH THE PROCEDURES OF THIS PROJECT ARE EXPLICITLY DESCRIBED IN A SUPPORTING VIDEO TAPE, THESE STEPS WILL BE TAKEN IN THE PROCESS OF ACCOMPLISHING THE TASK:

- 1) INVENTORY EXISTING HARDWARE TO INSURE ITS STABLE CONDITION.
- 2) MAKE MINOR HARDWARE MODIFICATIONS.
- 3) WRITE SIMPLE SOFTWARE DRIVERS FOR COLOR TESTS.
- 4) PERFORM COLOR TESTS TO CALIBRATE THE SYSTEM.
- 5) ESTABLISH THE CONSISTENCY OF COLOR RESULTS.
- 6) WRITE OPERATING SYSTEM LANGUAGE.
- 7) WRITE COLOR CODE INTERFACING LANGUAGE.
- 8) WRITING AN OPERATING MANUAL.
- 9) IMPLEMENT A SHORT FILM.

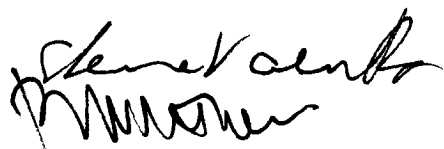
HISTORICALLY FILMMAKERS (LATER ALSO VIDEOMAKERS) HAVE  
DEALT WITH THE CONCERNS OF COLOR FIELD FLUCTUATIONS IN TIME:  
TONY CONRAD, PAUL SHARITS, \*) PETER KUBELKA AND VICTOR GRAUER,  
TO MENTION JUST FEW.

WE BELIEVE THIS PROJECT CONFORMS TO A GREATER, MORE  
GENERAL APPLICATION IN COMPOSING VISUAL STRUCTURES THROUGH A  
COMPUTER, USING NOTATIONAL OR SCORING SYSTEMS. WE LOOK FORWARD  
TO ENDORSING THIS ACTIVITY RELATED TO THE NEEDS IN THIS FIELD.

\*) SEE JOHN WHITNEY: "DIGITAL HARMONY: ON THE COMPLEMENTARITY  
OF MUSIC AND VISUAL ART". (BYTE BOOKS/A MCGRAW-HILL PUBLICATION 1980)

IN SANTA FE

15-MAY-1981

A handwritten signature in dark ink, appearing to read 'The Vasulkas', with a stylized, cursive script.

THE VASULKAS

## SOUTHWEST INDEPENDENT PRODUCTION FUND Grant Application

(Attach separate resume or biography) Film/Video Example: Include with application, representative film or videotape.

Name (last, first) <b>VASULKA WOODY B.</b>	Date of Birth <b>1-20-37</b>
Address <b>1600 OLD PECOS TRAIL, SANTA FE, N.M. 87501</b>	Phone <b>505.983.8128</b>
Amount requested (Attach total itemized budget for proposed project) <b>4,000.- SEE BELOW</b>	Period of support requested. <b>NOV 1 '81</b> Begin month day year. <b>SEP 30 '82</b> End month day year.
Please state your specific contribution to the sample work. <b>"ARTIFACTS" - ALL "PROGENY" DIRECTION, LIGHTING, AUDIO, POST-PRODUCTION</b>	

Description of proposed project (narrative). (Do not exceed space provided)

SINCE 1976 I HAVE BEEN INVOLVED IN COMBINED MEDIA WORKS CONCERNING ELECTRONIC SOUND, VIDEO AND COMPUTER. I HAVE ORGANIZED AND BUILT TWO GENERATIONS OF A DIGITAL SYSTEM, SUSTAINED AND OPERATED AS AN INDEPENDENT ARTIST'S FACILITY. DURING THAT TIME, THE FIRST PHASE OF AESTHETIC WORKS WAS MADE, REFLECTING THE INNER ARCHITECTURE OF THE MACHINES AND THE SET OF CONTROL MODES, THE MACHINE CONTAINS (SEE SAMPLE).

THIS PROPOSAL SEEKS THE OPENING FOR THE NEXT PHASE, THE CONTINUITY OR COMPOSITION, THE PHASE WHICH IS NOT ONLY A SUMMARY OF "ARTIFACTS," BUT FORCES A DEVELOPMENT OF A SPECIFIC "FRAMES IN TIME" CONSCIOUS LANGUAGE, POINTING TOWARDS THE IMAGE TRANSFORMATIONS AND TOWARDS SPECIFIC, APPLIED AND GENERAL NARRATIVITIES.

THE PRODUCT WILL BE A TAPE OR SERIES OF TAPES APPROXIMATELY 25-30 MIN. IN LENGTH.

## BUDGET

VIDEO TAPE	200
SOFTWARE HELP	600
MAINTENANCE	200
EQUIPMENT USE (6 MONTHS)	2,000
FEE	1,000
	-----
	4,000

Certification: I certify that the information contained in this application, including all attachments and supporting material, is true and correct to the best of my knowledge.

Signature of applicant

Date

A4610-81

Return with support materials to: Southwest Independent Production Fund, SWAMP, 1506 1/2 Branard, Houston, Texas 77006.



S A N   A N T O N I O   A R T   I N S T I T U T E

August 20, 1984

Steina Vasulka  
Route 6, Box 100  
Santa Fe, NM 87501

Dear Steina,

I wanted to let you know that we have received your proposal (actually, some time ago). We will be making our final decisions during the week of September 10.

There are a few questions concerning the installation hardware. This will be the area of greatest difficulty for us. The Art Institute has no equipment of their own as yet. We do have a very small grant from our local Arts Council for the show. We are currently working on other sources for monitors, VCRs, etc. It would help us to know what pieces, if any, will be supplied by the artists.

Also, I see that THE WEST has been shown with just six monitors. Would six be satisfactory in a banked configuration, or on six stands in a circle? (Our gallery configuration may preclude hanging.)

It would also help us in our budget considerations to know if any fees or honorariums would be required by the participating artists. As of now, we have planned to cover installation and equipment costs, and basic travel expenses only.

Your response to these concerns will be appreciated.

Sincerely,

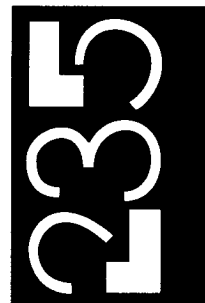
A handwritten signature in dark ink, appearing to read "Robin Rosenthal". The signature is fluid and cursive.

Robin Rosenthal

235 Media · Spichernstraße 61 · D - 50672 Köln

Steina Vasulka  
Route 6, Box 100

USA - Santa Fe, N.M. 87501



**235**

MEDIA

POSTFACH 190360

D - 50 500 KÖLN

TELEFON

02 21 / 52 21 35

02 21 / 52 38 28

TELEFAX

02 21 / 52 27 41

As supplement to our existing distribution contract dating the 24.02.1990 we agree upon including the following production into the distributing programm of 235 MEDIA:

**"Pyroglyphs",**

to the same conditions as the upper mentioned contract.

Cologne, 14th of March 1995

Axel Wirths

Santa Fe, the

Steina Vasulka



**ROCKY MOUNTAIN FILM CENTER**

Hunter 102 □ Campus Box 316 □ University of Colorado □ Boulder, Colorado 80309 □ (303) 492-7903

**NOTE: PHONE CHANGE  
(303) 492-1531**

November 28, 1984

Dear Fellowship Nominee:

After lengthy negotiations with the various granting agencies contributing to the Western States Regional Media Arts Fellowship Program, we will finally be able to mail the checks to the 1984 recipients. Our Office of Contracts and Grants has assured us that they will disperse the awards during the second week of December. Therefore, you should expect to receive your fellowship by December 17th.

Due to this delay, we have altered the deadline date on your contract to read December 31, 1985 rather than October 31, 1985, as originally stated. You will still be eligible to apply for the 1985 Fellowship Program.

I realize this delay has caused many of you a great deal of anxiety, along with pressure from outside commitments. We will be making every effort to assure that such a mishap does not occur in the future.

Sincerely,

Patti Bruck  
Program Coordinator



**ROCKY MOUNTAIN FILM CENTER**

Hunter 102 ☐ Campus Box 316 ☐ University of Colorado ☐ Boulder, Colorado 80309 ☐ (303) 492-7903

**NOTE: PHONE CHANGE**  
**(303) 492-1531**

August 15, 1984

Woody Vasulka  
Rt 6, Box 100  
Santa Fe, NM 87501

Dear Woody:

We are pleased to inform you that your application to the 1984 Western States Regional Media Arts Fellowships competition will be funded in the amount of \$4,750.

This was a highly competitive fellowship as we received 220 applications from the thirteen Western states. Our five panelists felt your work merited support and you are to be congratulated both for your sample works and/or works-in-progress and the quality of your application.

Enclosed please find two copies of the Fellowship Agreement. Please execute both copies and return them to our office no later than Monday, October 1. We will then process your check and you should receive both the check and a fully signed copy of the Agreement by October 31. As mentioned in the Agreement, we will need to receive from you a brief budget and a final report verifying the project's completion, along with a copy of your completed work (to be returned to you at a later date). Please be sure to include the credit paragraph on all work as specified in the attached Agreement.

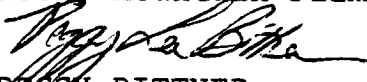
We would also like to inform you that we are forwarding a copy of your application and this letter to your state's Arts Council.

Again, congratulations on receiving the fellowship and we wish you all the best in completing the project.

Sincerely,

  
VIRGIL GRILLO  
Director

Rocky Mountain Film Center

  
PEGGY BITTNER  
Program Coordinator

Enclosure: Agreement (2)  
cc: National Endowment for the Arts  
American Film Institute

ROCKY MOUNTAIN FILM CENTER

Hunter 102 ☐ Campus Box 316 ☐ University of Colorado ☐ Boulder, Colorado 80309 ☐ (303) 492-7903

NOTE: PHONE CHANGE  
(303) 492-1531

August 15, 1984

Steina Vasulka  
Rt 6, Box 100  
Santa Fe, NM 97501

Dear Steina:

We are pleased to inform you that your application to the 1984 Western States Regional Media Arts Fellowships competition will be funded in the amount of \$4,200.


This was a highly competitive fellowship as we received 220 applications from the thirteen Western states. Our five panelists felt your work merited support and you are to be congratulated both for your sample works and/or works-in-progress and the quality of your application.

Enclosed please find two copies of the Fellowship Agreement. Please execute both copies and return them to our office no later than Monday, October 1. We will then process your check and you should receive both the check and a fully signed copy of the Agreement by October 31. As mentioned in the Agreement, we will need to receive from you a brief budget and a final report verifying the project's completion, along with a copy of your completed work (to be returned to you at a later date). Please be sure to include the credit paragraph on all work as specified in the attached Agreement.

We would also like to inform you that we are forwarding a copy of your application and this letter to your state's Arts Council.

Again, congratulations on receiving the fellowship and we wish you all the best in completing the project.

Sincerely,

  
VIRGIL GRILLO  
Director  
Rocky Mountain Film Center

  
PEGGY BITTNER  
Program Coordinator

Enclosure: Agreement (2)  
cc: National Endowment for the Arts  
American Film Institute



# ROCKY MOUNTAIN FILM CENTER

Hunter 102 ☐ Campus Box 316 ☐ University of Colorado ☐ Boulder, Colorado 80309 ☐ (303) 492-7903

NOTE: PHONE CHANGE  
(303) 492-1531

## AGREEMENT

This constitutes a Grant Agreement between you and the Rocky Mountain Film Center (RMFC). Please read this Agreement carefully. Your grant payment will be mailed when both copies of this signed Grant Agreement have been received and processed by our office.

You agree to the following:

1. To use the funds solely for the project as described in your application to the Regional Fellowship Program.
2. To warrant that you are authorized to enter into this Agreement, that all material to be included in the production supported by this grant is original with you or is material for which you hold the necessary rights, and that you agree to hold harmless the Rocky Mountain Film Center and the Western States Regional Media Arts Fellowship Program from and against any and all claims, liabilities, damages and expenses arising out of a breach of the foregoing representations and warrants.
3. To complete the project by December 31, 1985. (An extension of this deadline, for good cause, may be requested.)
4. To keep detailed financial records of all costs for the project and to provide RMFC copies of such records at the end of the grant period.
5. To provide a narrative description of the work performed under this grant and of the substantive outcomes of the grant project at the end of the grant period, December 31, 1985.
6. To include the following credit, presented at a reasonable speed, in the completed production:  
'This project was funded in part through a Western States Regional Media Arts Fellowship awarded by the Rocky Mountain Film Center, Boulder, Colorado, in a program sponsored by the National Endowment for the Arts and the American Film Institute, with additional funds from the New Mexico Arts Council.'

The Rocky Mountain Film Center agrees that all rights to the production completed with the aid of this grant remain with the grantee who is responsible for obtaining copyright to the completed work.

Amount of Award: Title: The Art of Memory

\$ 4,750 (includes \$2,500

from New Mexico Arts Council)

Date: 4-15-85

Grantee: Woody Vasulka

Woody Vasulka  
Rt 6, Box 100  
Santa Fe, NM 87501

Virgil Gryllo 10/15/89  
VIRGIL GRYLLO, Director Date  
Rocky Mountain Film Center



## ROCKY MOUNTAIN FILM CENTER

Hunter 102 ☐ Campus Box 316 ☐ University of Colorado ☐ Boulder, Colorado 80309 ☐ (303) 492-7903

NOTE: PHONE CHANGE  
(303) 492-1531

### A G R E E M E N T

This constitutes a Grant Agreement between you and the Rocky Mountain Film Center (RMFC). Please read this Agreement carefully. Your grant payment will be mailed when both copies of this signed Grant Agreement have been received and processed by our office.

You agree to the following:

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2. To warrant that you are authorized to enter into this Agreement, that all material to be included in the production supported by this grant is original with you or is material for which you hold the necessary rights, and that you agree to hold harmless the Rocky Mountain Film Center and the Western States Regional Media Arts Fellowship Program from and against any and all claims, liabilities, damages and expenses arising out of a breach of the foregoing representations and warrants.
3. To complete the project by *December* 31, 1985. (An extension of this deadline, for good cause, may be requested.)
4. To keep detailed financial records of all costs for the project and to provide RMFC copies of such records at the end of the grant period.
5. To provide a narrative description of the work performed under this grant and of the substantive outcomes of the grant project at the end of the grant period, *December* 31, 1985.
6. To include the following credit, presented at a reasonable speed, in the completed production:  
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The Rocky Mountain Film Center agrees that all rights to the production completed with the aid of this grant remain with the grantee who is responsible for obtaining copyright to the completed work.

Amount of Award: Title: untitled

\$ 4,200 (includes \$2,500

from N.M. Arts Council Grantee: Steina Vasulka

Date: 8-22-84

Steina Vasulka  
Rt 6, Box 100  
Santa Fe, NM 87501

Virgil Grillo  
VIRGIL GRILLO, Director Date  
Rocky Mountain Film Center

B. W. Vasulka  
Center for Media Study  
State University of New York at Buffalo

Grants Received by B. W. Vasulka

<u>Year</u>	<u>Foundation</u>	<u>Amount</u>	<u>Title</u>
1970-71	CAPS	\$2,000.	Videoballet
1971-72	NYSCA	5,000.	Perception
1972	NEA	1,000.	Travel (joint with Steina Vasulka)
1972	KQED	1,000.	Artist in Residency
1972-73	NYSCA	11,000.	*Vasulka Video (with Steina)
1973	WNET TV-Lab	5,000.	Artist in Residency
1973-74	NYSCA	4,000.	*Vasulka Video (with Steina)
1974-75	NYSCA	4,000.	*Vasulka Video (with Steina)
1975	Artpark	2,000.	Artist in Residency
1975	NEA	10,000.	Individual Aid for Film
1975-76	NYSCA	7,000.	*Vasulka Video (with Steina)
1976-77	NEA & PBS	33,000.	Artist in Residency (with Steina) at WNED-TV, Buffalo

\* Vasulka Video Aids are an electronic Arts Tools' Research and Development grant.

 **IMAGE** Independent Media Artists of Georgia, Etc., Inc.

972 Peachtree Street, Suite 213

Atlanta, Georgia 30309

(404) 874-4756

June 22, 1979

Dear Film/Video Artist:

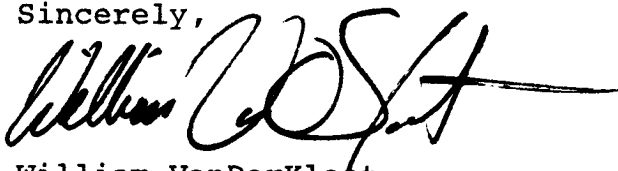
Congratulations on winning a cash award at the Third Annual Atlanta Independent Film and Video Festival. Our judges, George Ellis, Richard Rogers, and Stan VanDerBeek, screened over 140 works from 28 states and Canada. Out of these, only fifteen received award recognition -- yours was one of them.

Enclosed is your award check and a screening certificate -- please accept this as a small token of our respect for, and appreciation of your work.

We hope that the AIFVF continues to serve independent film and video artists. If you have any questions, suggestions, or criticism, please do not hesitate to call or write us at the above address. We all want and need your feedback.

Once again, congratulations on your award, and thank you for being a part of the Third Annual Atlanta Independent Film and Video Festival. We look forward to seeing your next production at the Fourth Annual AIFVF, next year.

Sincerely,



William VanDerKloot  
AIFVF Director

Enclosures

CULTURAL COUNCIL FOUNDATION  
CREATIVE ARTISTS PUBLIC SERVICE PROGRAM  
250 West 57th Street, Room 430  
New York, New York 10019

April 14, 1971

Dear Mr. Vasulka:

We are pleased to advise you that the Cultural Council Foundation has been able to act favorably on your application for participation in its "Creative Artists Public Service Program". The grant being made to the Artist hereunder is contingent upon funds being provided by the New York State Council on the Arts pursuant to an agreement with the Cultural Council Foundation.

You are hereby granted the sum of \$ 2,000 which will be made in one payment. These funds are intended to provide you with the opportunity to advance your creative work as outlined in your application and to render the following, or similar, public service:

Creating of new video environments for outlet at the WBAI Free Music Store. By the end of this summer, four hours of completed tape will be available for showing through "The Kitchen" at the Mercer Street Playhouse. Numerous tapes will be sent to Syracuse University, Harper College and New Paltz. In addition, Mr. Vasulka will conduct a workshop at the Center for Experimental Television at the State University in Binghamton.

All exhibitions of such work by you shall be accompanied by a statement that this work was made possible by the Cultural Council Foundation through a grant from the New York State Council on the Arts.

This grant is subject to all conditions covered by law.

Kindly sign this letter which shall then become a binding agreement between us.

Very truly yours,

CULTURAL COUNCIL FOUNDATION

By: Madeleine S. Ferris

ACCEPTED AND AGREED:

John Vasulka  
Artist

**FAX**



Moving Image Centre  
Deborah Lawler-Dormer  
27 Napier Street  
Freemans Bay Auckland  
New Zealand

MENNTAMÁLARÁÐUNEYTIÐ

*Ministry of Education, Science and Culture*

Sölvhólsgrata 4, IS-150 Reykjavík, Iceland,

tel.: (354) 560 9500, fax: (354) 562 3068,

e-mail: [postur@mrn.stjr.is](mailto:postur@mrn.stjr.is),

homepage: <http://frodi.stjr.is/mrn>

Reykjavík, June 16, 1998

Ref: 98060013/32.220 ÁAI/--

Reference is made to your letter, dated 21 May 1998, where you introduce your interest in having Mrs. Steina Vasulka participating in the performance/video festival entitled "Interdigitate" later this year and inquirer about the possibility of an assistance with the airfare for Mrs. Steina Vasulka.

The ministry has decided to support Mrs. Steina Vasulka's participation in the festival by a grant of 75.000 ISK / 1040 USD for travelling expenses.

Please inform the Ministry of how you would like the payment of the grant to be arranged.

Kindly note that the Ministry request to receive a written report on the expenditure of the subsidy prior to February 1st 1999.

Yours sincerely



STATE OF RHODE ISLAND AND PROVIDENCE PLANTATIONS

R.I. STATE COUNCIL ON THE ARTS  
4365 Post Road  
East Greenwich, R.I. 02818  
(401) 884-6410

May 6, 1974

M E M O R A N D U M

TO: Nominators & Judges  
Grants-In-Aid to Individual Artists Program

FROM: Ann Vermel  
Executive Director

The final results of this year's competition for Grants-In-Aid to Individual Artists are as follows:

Geoffrey Gibbs	Music Composition
Joan Thorne	Two-Dimensional Art
Richard Fleischner	Three-Dimensional Art
Judith Jacobs	Still Photography
Gayl Jones	Literature
Dennis Hlynsky	Film-Video

The nominators were:

Richard Cumming	Music Composition
J. Patrice Marandel	Two-Dimensional Art
Aaron Siskind	Three-Dimensional Art
Michael Harper	Still Photography
Robert Jungels	Literature
	Film-Video

The judges were:

Ned Rorem	Music Composition
John Willenbecher	Two-Dimensional Art
Leonard Gittelman	Three-Dimensional Art
John Callahan	Still Photography
Woody Vasulka	Literature
	Film-Video

There were 167 applications.


Woody Vasulka

Memo  
Page -2-  
May 6, 1974

I want to thank you all for your careful consideration of all these materials and for your sensitivity to the needs of all the applicants. It was a great pleasure to work with this year's nominators and an honor to be able to respond to the national judges.

Thank you very much for selecting for us six artists of whom we can all be very proud.

Sincerely,



Anna Vermel  
Executive Director

AV:ev



**ATHENS CENTER  
FOR FILM  
& VIDEO**

June 28, 1982

**EXHIBITION**

Athens  
International  
Film Festival

Athens Video  
Festival

Athens Film  
Society

Satellite  
Network Project

(614) 594-6888

**PRODUCTION**

Appalachian  
Regional Media  
Center

(614) 594-6007

**DISTRIBUTION**

Amersand

(614) 594-6007

**PUBLICATIONS**

Wide Angle

Frame/Lines

(614) 594-6193

**MEDIA STUDY**

Ohio University  
Film Conference

Center  
Workshop Program

Independent Film  
and Video  
Resource Center

(614) 594-6193

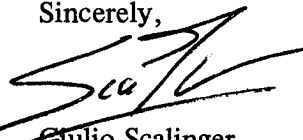
Dear Award Winner,

Thank you for your patience in waiting for our correspondence. Enclosed you will find the official catalog of the 1982 Athens International Film/Video Festival and other information pertaining to your entry.

Your certificate will be forwarded to you at a later date. The 1982 Festival presented a record 63 awards and the process of hand-lettering all certificates is taking a little longer. Your check to the amount of \$200 will be mailed to you as soon as they have been processed by Ohio University Accounts Payable.

We thank you for your support and we look forward to your participation in next year's 10th anniversary Festival.

Sincerely,



Giulio Scalingo  
Festival Director

*P.S. A wonderful tape — please forward  
us resume and background information  
so that we can consider you as a  
visiting artist.*

Hello Steina,

Well, here are, finally, the tapes you lent us during the Athens Film & Video Festival - the kids from public access television made their little interview of you and gave it to me a long time ago and it has sat here since and its all my fault you haven't received these sooner.

Things are okay here in Athens. The fall is quite beautiful, and its getting cold, and that's okay, since I don't particularly enjoy the heat.

I still have people come up to me and ask what we'll do this year "outdoors." I tell them we will be hard pressed to do anything finer than your installation last year, and that they had better be prepared to be disappointed.

I hope you enjoy the little portrait the kids made. Jen did a pretty good job, considering she's never really made anything before.

I'm sorry its taken me so long to get these back to you. I guess better late than never.

I hope you're well, and Woody too.

All best wishes,

Ruth B —

P.S. I newly bought my first-ever  
VCR — and I only own about 3  
tapes — one of which is the one  
you gave me — a fine foundation  
for a beginner's tape collection —  
Thanks!

January 17, 1999

Dear Fellowship recipient,

Enclosed you will find returned your slides/ videotapes and written material submitted with your application to the Foundation. A few days ago you should have received in the mail a confirmation letter with a check for the full grant monies. If, by chance, you have not yet received this letter, and do not receive it in the next few days, please contact us at our mailing address immediately.

As the letter indicates, we have taken the liberty of retaining 3 of your slides (and from video artists, the request for a few still images) and your resume. We have made copies of your slide list and artist statement for our records and are returning your originals.

Again, we wish you much success during this Fellowship grant period.

Sincerely,

The Tesuque Foundation

VIDEO ART INSTALLATIONS: Steina and Woody Vasulka

Over the last few years, video art installations have developed into a powerful contemporary art expression. Video artists have been commissioned to create work and install exhibitions for respected museums, international expositions, corporations and private patrons. Few artists in any medium have achieved the world-wide reputation, respect and artistic stature of co-workers Steina and Woody Vasulka. For 15 years, the Vasulkas have been in the forefront of the electronic arts. They live and work in Santa Fe, New Mexico.

The present proposal is in two parts: 1) The Vasulkas ~~will~~ conceive a video environment for a new architectural space, working with the architect to design and install the hardware and software for a site-specific work. 2) The Vasulkas provide a video art installation for an existing space, installing an already completed work. A catalogue of available pieces by the Vasulkas is attached.

<sup>In a</sup> ~~With the~~ video installation, the presentation and program comprise the work of art, having the same artistic integrity one would expect from a wall piece or sculptural object. Video installations and programs available from the Vasulkas can be interactive, self-programmed or <sup>self-contained</sup> manipulated compositions. They are coordinated with the site environment and can be periodically updated, adding new material to the program.

A SAMPLE INSTALLATION: "The West", by Steina with sound by Woody Vasulka, is especially appropriate for this geographical area. The installation can be done in an existing space with a 25' diameter (16' minimum required). Fifteen to 21 color monitors are suspended in a circle from the ceiling. "The West" and the electronic medium is an incredible way to explore the Southwestern landscape, bringing the motion and feeling of landscape to the general audience without making any artistic compromises.

In "The West", layers of multi-directionally scanned images of landscape and artifacts with landscape proportions are presented through a circular environment of monitors suspended from the ceiling. A four-corner speaker system delivers low frequency sound textures. "The West" involves situations where human expression has resulted in marking the earth with dwellings, ceremonial structures and high-tech instruments of huge magnitude. Sites explored include archeological and historic locations and the Very Large Array radio telescope system. "The West" is a different approach to landscape art, one with infinite, fascinating revelations for the viewer.

## VIDEO ART INSTALLATIONS: Projected Budgets

Installation costs may vary greatly depending on availability of equipment, type of equipment, etc. Prices quoted here are on the top end. With the best of circumstances, prices could be lower.

As a permanent exhibition, purchase of all equipment and programming (ex: "The West", see catalogue for equipment list):

\$12,000 to \$15,000 installed, with negotiated maintenance contract included in price

\$ 1,200 for each update of program

\$ 7,500 for entirely new program, installed

If the corporation rents, leases or purchases its own equipment, The Vasulkas provide the software packages and install the program for approximately \$7,500 for a complicated piece such as "The West" to \$3,000 for a self-programming piece such as "Drift". Updates remain the same. Most installations are updated yearly or every six months.

Commissioned Works: The Vasulkas can work with the architect or corporate representative for commissioned pieces. The Vasulkas design the hardware and software packages and install. Price depends on the complexity of the commissioned piece and amount of hardware.

Timeline: approximately six weeks to receive equipment once it is ordered  
three days to a week to install and program

Demonstration tapes are available.

# 1994 WESTERN STATES REGIONAL MEDIA ARTS FELLOWSHIPS

## APPLICATION

PLEASE TYPE

NAME (Last, First) VASHUKA STEINA  
 ADDRESS RR 6, BOX 100  
 CITY/STATE/ZIP SANTA FE, N.M. 87501  
 PHONE (Home) 505-471-7181 (Business) 505-473-0614 FAX  
 SOCIAL SECURITY NO. 097-42-3891

### PROPOSED PROJECT

TITLE IRONY  
 TOTAL BUDGET 14,000 AMT. REQ. 7,000  
 APPROXIMATE LENGTH 15 MIN  
 ROLE OF APPLICANT CAMERA, SOUND, PROCESSING  
 PROPOSED PROJECT GENRE:

☐ DOCUMENTARY ☐ ANIMATION

☒ EXPERIMENTAL ☐ NARRATIVE

(You may check more than one box. There is no genre quota.)

### SAMPLE WORK (if different from proposed project)

TITLE THE MESSAGE  
 TOTAL BUDGET 3,000.  
 RUNNING TIME 3 MIN  
 ROLE OF APPLICANT CAMERA, SOUND PROCESSING  
 SAMPLE WORK GENRE:

☐ DOCUMENTARY ☐ ANIMATION

☒ EXPERIMENTAL ☐ NARRATIVE

ORIGINAL FORMAT: ☐ VIDEO ☐ 1/2" ☒ 3/4" ☐ FILM

### PROPOSED PROJECT TO BE COMPLETED IN (Check all those that apply):

☐ 35MM ☐ 16MM ☐ SUPER-8 ☐ 1INCH ☒ 3/4" NTSC ☐ 1/2" VHS ☒ COLOR ☐ B&W ☒ SOUND ☐ SILENT

### WHAT IS THE RELATIONSHIP BETWEEN THE SAMPLE SUBMITTED AND YOUR PROPOSED PROJECT? (Use only space provided.)

S T E I N A V A S U L K A

### SUMMARY OF PROPOSED PROJECT (Use only space provided. Do not use reduced type copy.)

Project: Irony

I have already made a couple of visits to blacksmith Tom Joyces' shop, and experimented with some sound/image processing, the result of which are on the sample tape. I now want to make a much more concentrated effort, where the blacksmithing and wood charring would be staged specifically for the camera. This is an intimate, intense and time consuming work, where I do all video and sound work by myself. I expect the final program to be ca 15 min. long.

PLEASE TYPE  
NAME (Last, First)

FOR OFFICE USE ONLY  
CATALOG NO.

INCLUDE A ONE-PAGE BUDGET SUMMARY ON SEPERATE SHEET (Indicate sources of committed funds.)

# 1992 WESTERN STATES REGIONAL MEDIA ARTS FELLOWSHIPS

## APPLICATION

PLEASE TYPE

NAME (Last, First) STEINA  
ADDRESS RR 6, BOX 100  
CITY/STATE/ZIP SANTA FE, NM 87501  
PHONE (Home) 505-471-7181 (Business) \_\_\_\_\_  
SOCIAL SECURITY NO. NOV 097-42-3891

### PROPOSED PROJECT

TITLE VIOLIN POWER  
TOTAL BUDGET 12,000.- AMT. REQ. 7,000.-  
APPROXIMATE LENGTH 10-15 MIN  
ROLE OF APPLICANT ALL  
GENRE:

☐ DOCUMENTARY ☐ ANIMATION

☒ EXPERIMENTAL ☐ NARRATIVE

(You may check more than one box.)

This information is for our Final Report. There is no grant quota.)

### SAMPLE WORK (if different from proposed project)

TITLE 5 MIN DEMO ~~OF~~ ELEVATOR FOR GIRLS  
TOTAL BUDGET 10,000.  
RUNNING TIME 5 + 4  
ROLE OF APPLICANT ALL in 1st MOST in 2nd  
SAMPLE GENRE:

☐ DOCUMENTARY ☐ ANIMATION

☒ EXPERIMENTAL ☐ NARRATIVE

ORIGINAL FORMAT: ☐ VIDEO ☐ 1/2" ☐ 3/4" ☐ FILM

### PROPOSED PROJECT TO BE COMPLETED IN:

☐ 35MM ☐ SUPER 8 ☐ 16MM ☐ 1 INCH ☒ 3/4 INCH ☐ VHS ☐ COLOR ☐ B/W ☐ SOUND ☐ SILENT

### WHAT IS THE RELATIONSHIP BETWEEN THE SAMPLE SUBMITTED AND YOUR PROPOSED PROJECT?

(Use only space provided) THE SAMPLE TAPE SHOWS A VIOLIN CONTROLLING IMAGES AND PAN/TILT/ZOOM OF CAMERA (PLAYED BY DAVID DUNN). THERE IS ALSO A SHORT DEMO OF DONALD BUCHLA DEMONSTRATING THE "MUSIC WAND"

### SUMMARY OF PROPOSED PROJECT (Use only space provided. Do not use reduced type copy.)

TO MAKE AND POST-PRODUCE SOURCE MATERIAL FOR IMAGE PERFORMANCE THRU MIDI CODE TO VIDEO-DISC (INTERACTIVE), CONTROLLED BY A MIDI VIOLINE OR BY BUCHLA'S "MUSIC WAND".

ATTACH ONE-PAGE BUDGET SUMMARY. Note sources of committed funds.

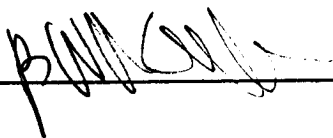
**CHECKLIST FOR MAILING.** Completed applications must arrive by June 5, 1992.

- ☐ Original plus six unstaped copies of application
- ☐ Original plus six unstaped copies of resume
- ☐ Budget summary plus six copies
- ☐ Identification on each container and each reel or tape
- ☐ A significant 10-minute section marked on sample work
- ☐ Work-in-progress sample, if available, when requesting funds for completion
- ☐ Brief story synopsis and sample of dialogue for narrative works
- ☐ Proposed sources of funding for budgets exceeding grant request
- ☐ Return container with label and postage attached

**Mail to:** Western States Regional Media Arts Fellowships, Portland Art Museum Northwest Film Center,  
1219 S.W. Park Avenue, Portland, Oregon 97205

The information on this application is true to the best of my knowledge. The Northwest Film Center is not responsible for any loss or damage to work submitted with this application. I have lived in the region at least one year immediately prior to the application deadline and am not applying for 1992 NEA/AFI Regional Fellowship monies in any other region. I am the person with overall control and primary creative responsibility for the proposed project.

**Signature**



**Date**

4-JUN-92

(Do not write in this space)

**CHECKLIST FOR MAILING.** Completed applications must arrive by June 5, 1992.

- ☐ Original plus six unstaped copies of application
- ☐ Original plus six unstaped copies of resume
- ☐ Budget summary plus six copies
- ☐ Identification on each container and each reel or tape
- ☐ A significant 10-minute section marked on sample work
- ☐ Work-in-progress sample, if available, when requesting funds for completion
- ☐ Brief story synopsis and sample of dialogue for narrative works
- ☐ Proposed sources of funding for budgets exceeding grant request
- ☐ Return container with label and postage attached

**Mail to:** Western States Regional Media Arts Fellowships, Portland Art Museum Northwest Film Center,  
1219 S.W. Park Avenue, Portland, Oregon 97205

The information on this application is true to the best of my knowledge. The Northwest Film Center is not responsible for any loss or damage to work submitted with this application. I have lived in the region at least one year immediately prior to the application deadline and am not applying for 1992 NEA/AFI Regional Fellowship monies in any other region. I am the person with overall control and primary creative responsibility for the proposed project.

*Shene Valenz*

**Signature**

**Date**

*June 4. '92*

(Do not write in this space)

# 1992 WESTERN STATES REGIONAL MEDIA ARTS FELLOWSHIPS

## APPLICATION

PLEASE TYPE

NAME (Last, First) VASULKA, WOODY  
ADDRESS RTE 6, BOX 100  
CITY/STATE/ZIP SANTA FE, NM 87501  
PHONE (Home) 505-471-7181 (Business) \_\_\_\_\_  
SOCIAL SECURITY NO. 097-42-3611

### PROPOSED PROJECT

TITLE IMAGE OBJECTS  
TOTAL BUDGET 10,000 AMT. REQ. 7,000  
APPROXIMATE LENGTH 10 MIN  
ROLE OF APPLICANT ALL

#### GENRE:

☐ DOCUMENTARY ☒ ANIMATION

☒ EXPERIMENTAL ☐ NARRATIVE

(You may check more than one box.)

This information is for our Final Report. There is no grant quota.)

### SAMPLE WORK (if different from proposed project)

TITLE 5 MIN DEMO, 5 MIN ART OF  
TOTAL BUDGET \_\_\_\_\_ MEMORY  
RUNNING TIME \_\_\_\_\_  
ROLE OF APPLICANT ALL

#### SAMPLE GENRE:

☐ DOCUMENTARY ☒ ANIMATION

☒ EXPERIMENTAL ☐ NARRATIVE

ORIGINAL FORMAT: ☐ VIDEO ☐ 1/2" ☒ 3/4" ☐ FILM

### PROPOSED PROJECT TO BE COMPLETED IN:

☐ 35MM ☐ SUPER 8 ☐ 16MM ☐ 1 INCH ☒ 3/4 INCH ☐ VHS ☐ COLOR ☐ B/W ☐ SOUND ☐ SILENT

### WHAT IS THE RELATIONSHIP BETWEEN THE SAMPLE SUBMITTED AND YOUR PROPOSED PROJECT?

(Use only space provided) THE FIRST 5 MIN DEMONSTRATE TECHNIQUES AND IMAGE TYPES, I INTEND TO USE, THE REST OF THE TAPE (CA 10 MIN) "ART OF MEMORY" SHOW NOW I HAVE USED SIMILAR CONCEPT IN THE PAST

### SUMMARY OF PROPOSED PROJECT (Use only space provided. Do not use reduced type copy.)

I WANT TO USE THE IMAGE PROCESSING TECHNIQUES SHOWN IN THE DEMO TAPE TO COMPOSE A IMAGE COLLAGE AKIN TO "ART OF MEMORY"

ATTACH ONE-PAGE BUDGET SUMMARY. Note sources of committed funds.

# ART/MEDIA

December 21, 1985

Steina and Woody Vasulka  
Rt. 6 Box 100  
Santa Fe, NM 87501

Dear Steina and Woody,

Enclosed is your first payment from ART/MEDIA of \$500. We will be getting part of our money from NEWMAD in approximately one month, at which time we will pay you \$1,500. The remaining \$1,000 will be paid in late January or early February. In another letter I have sent you an updated and detailed schedule of A/M artists and events. We'll keep in touch and look forward to working with you in the wild and wonderful weeks ahead.

Happy Holidays from both Eve and I.

Sincerely,

*Ann*

*Loy*

Ann

1. File close the above referenced account
2. document released to
3. Mark McFarren - 983-7384  
Evecow 327 Sandoval  
substitute deed for  
marriage  
seller agrees  
9811 7788 DRAS

Post Office Box 4037  
Albuquerque, New Mexico 87196  
(505) 766-7816

**REQUEST FOR ASSISTANCE**

**Electronic Arts Intermix, Inc.**

**Vasulka Video**

**Woody Vasulka, Program Director. (716) 831-4802**

1. Conventional hardware purchase and rental..... *\$ 500*
2. Technical research and custom designed hardware..... *2700*
3. Instructional services in acquiring of knowledge of computer languages and their specialization on image and sound forming processes..... *800*
4. Time and cost, introduction of visual and audio materials (tpaes) and notation and documentation..... *4000*

**\$8000.**

*7000.00*

---

April 11, 1975

Woody & Steina Vasulka  
257 Franklin Street  
Buffalo, New York 14202

STATEMENT

This is a full and final accounting of the New York State Council on the Arts Grant in the amount of \$4000.

November 14, 1974	\$2000.
April 11, 1975	\$2000.
	_____
Total	\$4000.

Check enclosed.

*Steina + Woody -*

*The 1975-76 N.Y.S.C.A. Application is corrected as  
you requested -*

*Best to you both,*

*Flora*

REQUEST FOR ASSISTANCE  
Electronic Arts Intermix, Inc.  
Vasulka Video  
Woody Vasulka, Director. (716) 856-3885

To continue research to develop electronic art tools (Videotools)  
as follows:

Conventional hardware modifications.

Technical research and custom designed hardware.

Instructional service in acquiring knowledge of computer languages  
and their specialization on image and sound forming processes.

Time and cost, production of visual and audio materials (tapes)  
and notation and documentation.

BUDGET:

INCOME:

Earned Income -0-  
N.Y.S.C..A. \$8000

Total Income \$8000

EXPENSES:

1. Personnel:  
Artistic \$800  
2. Outside Professional  
Design & Research 1800  
3. Equipment Purchase  
Custom hardware 900  
7. Remaining Operating  
Expenses:  
Equipment rentals 500  
Notation, documentation,  
computer supplies & misc. 4000  
Total Expenses \$8000

Total Expenses: \$8000

Less Total Earned Income: -0-

Equals: \$8000

Less Total Other Income: -0-

Equals: \$8000

Amount Requested: \$8000

University of Southern California  
**CENTER FOR  
THE HUMANITIES**

Doheny Memorial Library 303, University Park, Los Angeles, CA 90007 / Telephone (213) 741-7951

July 6, 1978

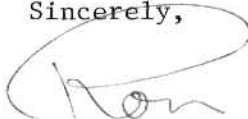
B. W. Vasulka  
Center for Media Study  
State University of New York at Buffalo  
Wende Hall  
Buffalo, N. Y. 14214

Dear Woody:

I have written as strong a recommendation as my brain allows.  
One minor suggestion: have a look at Max Delbrück's "Mind from  
Matter?" essay in the summer American Scholar. Isn't the work  
of the cerebral hemisphericity group pertinent to your study?

Best wishes to Steina--and to Gerry (for whom I have also written  
a strong letter recently).

Sincerely,

A handwritten signature in cursive script, appearing to read "Ron", enclosed within a large, loopy circular flourish.

Ronald Gottesman  
Director

RG:mh

University of Southern California  
**CENTER FOR  
THE HUMANITIES**

Doheny Memorial Library 303, University Park, Los Angeles, CA 90007 / Telephone (213) 741-7951

July 27, 1977

Ms. Steina Vasulka  
257 Franklin Street  
Buffalo, N. Y. 14202

Dear Steina:

I've asked that a copy of announcement of program in our files be sent. In any event, write instantly to Lydia Bronte at Rockefeller Foundation and ask for current information. The process involves a letter in which you outline what you wish to do. Then, if they want a more formal application, they will ask for one. Deadline, as I recall, is 1 October so don't delay.

We are here on the Cape (General Delivery, Harwich, Mass. 02645) till 25 August. It is hot just now but heavenly to be away from the office.

Love to you both,

*R. Gottesman by m. Hathorn*

Ronald Gottesman  
Director

Enclosure

RG:mh

University of Southern California  
**CENTER FOR  
THE HUMANITIES**

Doheny Memorial Library 303, University Park, Los Angeles, CA 90007 / Telephone (213) 741-7951

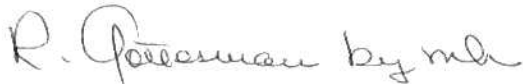
June 23, 1978

B. W. Vasulka  
Center for Media Study  
State University of New York at Buffalo  
Wende Hall  
Buffalo, N. Y. 14214

Dear Woody:

Will be quite pleased to write in support of your application as soon as I return from a week away. Steina, Jane Brakhage did not give me a cassette and I only hope that it has not gone astray permanently.

Sincerely,

A handwritten signature in cursive script that reads "R. Gottesman by mh".

Ronald Gottesman  
Director

RG:mh